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# APPENDIX.

## I-A

## Synopsis of "Gaslight"

The motion picture "Gaslight," almost two hours in length, is a suspenseful psychological drama. Its theme is that of the attempted destruction of one human being by another solely through pressure on the mind. It has three major protagonists—the husband (Gregory Anton), the wife (Paula), and the detective (Brian Cameron).

The opening scene of the picture acts as a prologue to set the sombre atmosphere of the drama. In it, Paula Alquist, as a child, is seen being taken by the kindly family solicitor through the fog-shrouded streets of London from the home in Thornton Square where her aunt has been brutally murdered by an unknown killer. In sharp contrast the scene immediately shifts to a bright and sunny Italian locale where Paula, grown into a lovely young woman, is studying singing. She has fallen in love with the charming and romantic musician, Gregory Anton, but the dimming memory of her early tragedy still so clouds her sensitive nature that she is fearful of accepting the happiness offered by his tenderness and understanding. She decides to take a trip alone in order to resolve her emotional conflict.

On the train to Lake Como her seat companion is Miss Thwaites, a garrulous English spinster, who in conversation unwittingly brings out the 10-year-old murder in Thornton Square. Paula's old fears overwhelm her, and when she is unexpectedly met at Lake Como by Gregory, she rushes into his arms to try to find in his tender devotion the happiness she desperately needs.

Their honeymoon in the Alps is idyllic, but at its end they face the question of a permanent home. Gregory

expresses a desire to live in London, and Paula, though with foreboding, agrees to return with him to the house in Thornton Square which she has inherited from her aunt. Together they inspect the gloomy old house and its contents, untouched since the murder. A single glove in a memento case and a portrait of Alice Alquist in the bejeweled costume of the Empress Theodora are given more than passing attention. Gregory maintains throughout his apparently completely sincere attitude of affection towards his wife until the discovery by Paula of a forgotten letter written to her aunt by a Sergius Bauer. At such discovery Gregory demonstrates a flash of sinister concern—the first sign that all is possibly not what is seems to be—but this is passed off by him as solicitude for his wife. However, from that moment the subtle attack on Paula's mind begins.

The next few scenes, in which the now-neighbor Miss Thwaites nosily interviews the deaf housekeeper and in which Gregory employs a sultry and impertinent housemaid (Nancy), develop the suspicion that something is amiss in the household—that perhaps Paula is ill. Nevertheless, she happily prepares for an outing with her husband to the Tower of London. Before leaving he makes her a present of a cameo brooch, stressing its sentimental value to him. On this holiday jaunt, so joyfully anticipated by Paula, incidents of importance to the story occur: Paula discovers the loss of the cameo; Gregory shows a passionate interest in the crown jewels; and the audience is introduced to the handsome Brian Cameron, who coincidentally is present at the Tower. On their return to Thornton Square, Gregory adroitly turns attention to the cameo and thus "discovers" that Paula has "lost" it. At this point for the first time and after Gregory has left the house, there occurs the dramatic and

chilling effect of the dimming of the gaslights, accompanied by faint noises overhead.

The play now switches to Brian, the handsome stranger, who has heretofore appeared only in the scene at the Tower of London. He and Miss Thwaites watch Paula make an attempt to leave the house, which is frustrated by an obvious inner compulsion of fear and mental turbulence. The audience still does not know of Brian's connection with the plot, but in the next scene at Scotland Yard we learn that Brian is a detective, that he is interested in Paula because of her resemblance to her murdered aunt, and that stolen and unrecovered jewels were involved in the murder.

The next scene takes place in the Anton home in which there is portrayed Gregory's quiet but merciless frustration of his wife's attempts to be helpful and his display of disdainful mock-pity towards her in the presence of the sullen, insolent Nancy. His cool composure is slightly but unmistakably upset by the attempts of Brian and Miss Thwaites to pay a call, and he makes it clear that visitors must keep away not only from his wife, but from himself. With a dramatic change in mood, Gregory, using all his old-time charm, invites Paula to the theatre. She is exuberantly happy at being able to escape for a while from the shadows that surround her. Gregory sharply interrupts this happiness by "discovering" that a picture is missing from the wall. When she denies having touched it, he calls in the servants to prove by their solemn denials that she must have been wrong, and he intimates she is losing her mind. Without at any time departing from the characterization of Gregory as a man of outward charm and solicitude, the author has now planted firmly in the minds of his audience the fact that he is inwardly an inhumanly sadistic torturer. Any linger-

ing doubts as to his character are dispelled by a scene in which Gregory shows a marked interest in the coarse little maid, Nancy, as he leaves the house alone. Again in Paula's room the gaslights go down and footsteps are heard above.

The next incident in the play involves a musical at the home of Lady Dalroy. Snatching at her last opportunity to get away from the house and herself, Paula insists on attending. Gregory apparently acquiesces but makes it clear to the audience that he is merely rearranging his plans to profit from this new development. At the musicale in the midst of a large group of dignified and socially prominent people and with Brian watching, Gregory "discovers" that his watch has been taken and unspokenly accuses his wife of its theft. She breaks down hysterically. Rushing the mentally distraught girl home from this function, Gregory seizes the opportunity to inform her (falsely) that her mother had been mad. He compels her to believe that the few realities to which she is trying to cling, such as the discovery of the Sergius Bauer letter, have never existed except in her own mind. Again in her room after Gregory's departure, the gaslights go down, the noises continue and her screams for help go unheeded.

Meanwhile, the detective, with the assistance of a subordinate acting as a police constable on the beat, has had Gregory under surveillance. They believe his nightly excursions have had as their destination the attic of his own house, which he has entered from another building. They have also obtained information which indicates that Gregory is planning some drastic immediate action against his wife. Cameron determines to warn her. He gains entry to the house by displaying the mate to the glove in the memento case, it having been given to him by

Paula's aunt when he was a small boy. Once in Paula's presence, he gently but firmly forces her to understand that she is the victim of a terrible plot formulated by her husband and aimed against her mind. In a search of the house he forces open Gregory's desk and discovers the Bauer letter, which is one seeking an appointment with Alice Alquist just prior to her murder. He proves not only that the letter was no figment of Paula's imagination, but was in fact written by Gregory himself. Anton is Sergius Bauer. As Paula and the detective talk the audience is shown Gregory in the attic feverishly searching for the jewels, and finally we see his discovery of them adorning the old costume of the Empress Theodora.

In the house below, Brian leaves to effect the capture of Gregory. Before he can do so, however, Gregory returns through a secret door and discovers the rifled desk. This compels him to quick action. In a scene with his wife he is able through sheer force of character imposed upon her sick mind to convince her that Brian himself was but a figment of her imagination. She is prepared to permit him to take her away when the detective returns, and the charming, diabolical murderer is captured and bound.

Grogory makes one last desperate attempt to escape. Left alone with his wife, he exercises all of his undeniable charm to induce her to free him by cutting his bonds. Instead, after an intense emotional struggle, she finally resolves her inward conflict by throwing the knife away, and, rejoicing in her final freedom from her husband's sinister control, calls for the detective to take Gregory away. The picture ends with the removal of Anton and a short scene between the detective and Paula giving some indication that happiness may possibly come to her at long last.

## I-B

## Synopsis of "Autolight."

The television parody or burlesque takes up 15 minutes of the half-hour Benny program. It utilizes for parody purposes only two incidents of "Gaslight"; (1) the episode with respect to the picture on the wall, and (2) the denouement of the disclosure by the detective, the capture of her husband and his final failure to induce his wife to free him. There is practically no suspense or dramatic development; the audience is simply told outright the bare bones of the story. Thus the skit opens by an announcer stating in pseudo-sepulchral tones, "The scene is the living room on the first floor of a four-story house in a gloomy and unfashionable quarter of London in the year 1871. Outwardly the atmosphere is one of peace, for even the servants are unaware that for the past weeks the master of the house has been systematically pursuing a sinister, diabolical scheme to drive his wife insane."

The single stage setting is a mock-Victorian living room. As the curtains open two maids are commenting upon the strange behavior of their mistress whose dinner is to consist of marinated salami with sour cream. Barbara Stanwyck, as "Bella," enters emoting ostentatiously. She is tormented by headaches. She is not particularly surprised at the type of food set before her, but cries desperately for her absent husband.

Enter Jack Benny, in an obvious takeoff of the suave, cold-hearted Gregory Anton. His every act, down to the exaggerated removal of his gloves finger by finger, is a burlesque of Boyer's polished performance. To Barbara's frenzied appeal for affection he is cold. Why has she left her room? Her reason is logical—what with

breakfast in bed and lunch in bed, the bed was full of dirty dishes.

Jack rings for the maid and the pull of the bell rope brings down a shower of bricks and plaster. This running "gag," used throughout the show, serves several purposes. It permits Benny to mock Boyer's nonchalance; it demonstrates the poorly built nature of the house; it lets Barbara illustrate her sanity (for later when she pulls the bell cord, she first carefully raises her umbrella), and it ultimately provides a smash conclusion.

When no one answers his summons, Jack lures Barbara into inattention, thus giving him an opportunity to rush about the room turning various pictures upside down with comic results. Having accomplished this purpose, he forthwith accuses Barbara of reversing the pictures, and declares bluntly that she is losing her mind. Her difficulty is that she either turns everything in the house upside down or does everything backward. "Yesterday when you came back from the fox hunt, you hung your riding habit in the stable and put the horse in that closet." She suggests that perhaps the butler has tampered with the pictures. This presents Jack with an opportunity to ring for the butler, with the usual plaster shower result which he accepts with injured but stoic innocence.

Jeeves, the butler, proves to be Rochester, who regularly appears on the television program as Benny's colored valet. He is dressed in a travesty of English servant-livery, knee-breeches and all, and combines exaggerated Briticisms with a Harlem accent. He is able quickly to clear himself by pointing out the absurdity of any idea that he has ever worked sufficiently to touch the furnishings. As a reward he secures a day off to go to a cricket match.

At this point Jack announces that he must leave for an appointment (unfortunately, as he admits, not a romantic one), and he does so after a kiss which Miss Stanwyck describes as "one-dimensional." This makes room for the entrance of the detective, played by Bob Crosby, Benny's orchestra leader. The detective is not only a Scotland Yard man; he doubles as a carpenter (he built the house) and is also somewhat of a magician. Barbara conveniently "mistakes" him for her husband, resulting in an amorous interlude hampered by the physical presence of Bob's carpenter-saw. This over, Bob goes directly to the point and in a few nonchalantly delivered sentences capsulizes the basic "Gaslight" plot. He tells Barbara that her husband is a jewel thief; that 10 years before he murdered a woman in this house; that he married Barbara so that he can search for the jewels; and that he is trying to drive her insane so that he can have her taken away and continue his search in the attic.*

Jack is now heard returning. Barbara cautions Crosby to hide in a closet. The first one selected proves to be occupied—by the horse! After Bob's concealment in another closet she decides to offer him the rest of the marinated salami, but he is not there. Magically he has transformed himself to the first closet. This, he declares, is for the purpose of proving to her that she is really quite sane, and of course parodies the gentle but serious approach which Joseph Cotten makes to Miss Bergman in the picture.

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*If this narrative monologue which takes less than 60 seconds had been omitted, any claim that the burlesque used the "story" of "Gaslight" would have small foundation. By the same token, such omission would have made it more difficult for the audience to recall to its mind the original and would thus have seriously blunted the comic effect of the burlesque.

Jack returns. He reiterates his accusation about his wife's proclivity for turning everything in the house upside down—the tables, the pictures, the chairs. This time he has gone too far, for the butler himself has been turned upside down and enters carrying a tray of drinks on his feet. Obviously this is only another part of Jack's cruel plot to confuse his wife. But she is now fully apprised of the facts and tells him so. Goaded to desperation the mousy Mr. Benny physically attacks the not-diminutive Miss Stanwyck, who loudly shrieks for the detective. He enters quite unperturbed by this scene of violence and is only interested in finding some rye bread to go with his salami. Urged on by Barbara, however, he finally remembers his role sufficiently to arrest Jack. He then retires to the kitchen, leaving Jack, trussed up, alone with Barbara.

The conclusion of the burlesque parodies that of the picture. Jack demands that Barbara get the knife and cut him loose. With a diabolical gleam in her eye she announces that she intends to do just that—cut him *very* loose! In a travesty of Paula's denunciation at the close of the motion picture, Barbara declaims:

> "It was you who turned the pictures upside down; it was you who turned the lamp upside down and almost convinced me that I did it; then you turned the table upside down, the desk upside down—One day I baked an upside-down cake and you turned it rightside up!"

With the knife at the very throat of the cowering Jack, she decides that killing is too good for such a scoundrel and instead rushes to summon the detective. As she pulls the bell rope and Bob enters, practically the entire ceiling falls down on the three actors, and the curtain descends on a scene of utter chaos.

## II-A
## For Whom the Bell Tolls.

By Ernest Hemingway

Charles Scribners Sons (1940)

This novel tells of the last three days in the life of Robert Jordan, a sensitive young American whose idealism has sent him to Spain to fight for the Loyalists in the Spanish Civil War of 1937. As an experienced saboteur, who has already blown up three trains, he is assigned the mission of destroying a strategic bridge in the mountains.

Robert is introduced dressed in a sun-faded flannel shirt, a pair of peasant's trousers and rope-soled shoes. He is carrying two packs, one heavy with dynamite wrapped in his sleeping robe, and the other filled with an exploder, a cigar box with the caps, the disconnected stock and barrel of a submachine gun, five clips, coils of copper wire, pliers, wooden awls and a big box of Russian cigarettes. Anselmo, an old gypsy, guides him to a cave in the mountains where the explosives may be hidden not far from the bridge.

The cave is the rendezvous of a band of Spanish guerillas. The nominal leader of the band is Pablo, a brutal but, braggart, but the real strength of the group lies in his wife, Pilar. Almost as wide as she is tall, she wears a black peasant skirt and waist, with heavy wool socks on heavy legs and black rope-soled shoes. She is vigorous, courageous and completely devoted to the Loyalist cause. Her earthiness is apparent in her conversation, typified by her greeting to Anselmo: "What are you doing now, you lazy drunken obscene unsayable son of a gypsy obscenity? What are you doing?" Anselmo introduces Robert as a dynamiter of trains who has come to the mountains to blow up the bridge.

A saddle blanket hangs over the entrance to the cave. Inside the cave are men at a table. The air was "heavy

with smoke of both tobacco and charcoal, with the odor of cooked rice and meat, saffron, pimentos, and oil, the tarry, wine-spilled smell of the big skin hung beside the door; hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor, settling the dust smell; out now from the odors of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic, away now from the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing (acrid and gray the man sweat, sweet and sickly the dried brushed-off lather of horse sweat), of the men at the table."

Also inside the cave is a beautiful girl named Maria whose hair is closely cropped, a vestige of horrible cruelties to which she had been subjected when kidnapped by the Fascists. To Robert, she is "little rabbit." Amid these surroundings and with these companions Jordan spends the short time remaining for the accomplishment of his mission. A tender and passionate love affair develops between himself and Maria which is described in a number of episodes, particularly the trysts in his sleeping robe and another in the heather of the mountain meadow where the lovers rapturously feel as though the earth has moved and shifted in space.

Jordan, Pablo, Pilar and other guerillas carefully inspect the locality of the bridge, which spans a gorge in the mountains. Swiftly but meticulously the engineer plans its destruction. The operation is successful; the bridge is destroyed, but Anselmo is killed by a falling fragment. In the effort to escape, Jordan's horse falls, crushing his leg so that he cannot ride, and he knows he must stay behind. As the others, including Maria, ride away, Jordan, alone except for his thoughts, is waiting the imminent attack of the Fascists with his machine gun ready.

ammunition, screwing it down with a grenade pin, a belaying pin and a Skull and Bones pin. Then he got out a magnum of Courvoisier. This is more their stuff, he said to himself. Then to make sure, he pulled out a carton of Abdulkas and a box of Corona Coronas. That was all he had in his knapsack except of course, his sleeping bag, a case of Old Grandad, three pairs of rope-soled shoes and an asbestos suit for when he blew up the boardwalk.

An old man sat at the mouth of the cave guarding the entrance with a Mauser, a Howitzer, a Winchester and a Flyswatter.

"Salud, camarada," said the old man.

"Equally," said Robert Jordan, then added, "Hola!" for good measure.

"Thou. Thou wast of the street-car?"

"Wast."

He is old, Robert Jordan said to himself. And the gypsy is old, too, and some day I will be old. But I'm not old yet, not yet, I'm not old.

"He knows of which whereof he speaks of, old one," the gypsy was saying.

"Que va, young one."

"It makes well to joke, old one."

"Pass, middle-aged one."

The mouth of the cave was camouflaged by a curtain of saddle-blankets, matadores' capes and the soles of old espadrilles. Inside it smelt of man sweat, acrid and brown . . . horse-sweat sweet and magenta. There was the leathery smell of leather and the coppery smell of

copper and borne in on the clear night air came the distant smell of skunk.

The wife of Pablo was stirring frijoles in a Catalonian wineskin. She wore rope-soled shoes and a belt of hand grenades. Over her magnificent buttocks swung a 16th Century cannon taken from the Escorial.

"I obscenity in the obscenity of thy unprintable obscenity," said Pilar.

"This is the Ingles of the street car. He of the boardwalk to come soon."

"I obscenity in the unprintable of the milk of all street cars." The woman was stirring the steaming mess with the horns of a Mura bull. She stared at Robert Jordan, then smiled. "Obscenity, obscenity, obscenity," she said, not unkindly.

"Que va," said Robert Jordan. "Bueno. Good."

"Menos mal," said El Sordo. "Not so good."

"Go unprint thyself," said Pilar. The gypsy went outside and unprinted himself.

The girl with the shaved head filled a tin pail full of petitie marmite and handed it to him and she gave him a great swig from the wine-skin and he chewed the succulent bits of horsemeat and they said nothing.

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And now Esteban stood beside him on the rim of the gorge. This is it, Robert Jordan said to himself. I believe this is it. I did not think it was this to be it but it seems to be it, all right. Robert Jordan spat down the gorge. Pablo watched the fast disappearing globule of man-saliva, then slowly, softly spat down the gorge. Pilar said obscenity thy saliva then she too spat down the gorge. This time it was Pablo's gorge.

The girl was walking beside him.

"Hola, Ingles," she said. "Hello, English."

"Equally, guapa," said Robert Jordan.

"Que va," said the girl.

"Rabbit."

Robert Jordan pulled the pistol lanyard up, cocked his máquina and tightened the ropes of his rope-soled shoes. "Vamos," he said. "Let's go."

"Si," said Maria. "Yes,"

They walked on in silence until they came to a rocky ledge. There were rough rocks and thistles and a wild growth of Spanish dagger. Robert Jordan spread his buffalo robe out for himself and allowed Maria to lie near him on a bed of nettles. The earth moved.

"Rabbit," said Robert Jordan. "Hast aught?"

"Nay, naught."

"Maria," he said. "Mary. Little shaved head."

"Let me go with thee and be thy rabbit."

The earth moved again. This time it was a regular earthquake. Californians would have called it a temblor.

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Robert Jordan had reached the boardwalk. He lay in the gorse and rubble. He had his infernal machine beside him, some hand grenades, a blunderbuss, an arquebus and a greyhound bus. His máquina was held securely in his teeth. Across the ravine Anselmo was sniping off sentries as they passed.

Listen, Robert Jordan said to himself, only the fascist bombs made so much noise he couldn't hear. You had to do what you did. If you don't do what you do now you'll never do what you do now. Not now you won't. Goltz was right. A real surprise surprised people. Sure it does. He lashed the wire through the rings of the cotter pins of the release levers of the wires of the main spring of the coil, insulating it with a piece cut off the bottom of his rope-soled shoes.

What about the others . . . . Eladio and Ignacio . . . Anselmo and St. Elmo? And Rabbit? I wonder how Rabbit is. Stop that now. This is no time to think about Rabbit . . . Or rabbits. Better think about something else. Think about llamas. It's better to breathe, he thought. It's always much better to breathe. Sure it is. The time was gradually, inevitably drawing near. Someone in the valley was singing an old Catalonian song. A plane crashed quietly overhead. Robert Jordan lay still and listened for the gong to sound.

III-A

## Cradle of the Deep.

By Joan Lowell

Simon and Schuster, Inc. (1929)

During the late 1920's so-called "romantic travel books" enjoyed a great American popularity. These included "Trader Horn," "White Shadows in the South Seas," Richard Halliburton's many works, and similar adventurous, but doubtfully "true-life" stories. Near the top of the best-seller list was Joan Lowell's "Cradle of the Deep." It purports to be an autobiography of a young girl who spent most of her life from infancy to young womanhood as companion to her father on board a trading schooner sailing between the West Coast of America, and Australia and the South Seas.

Joan is the youngest of a large family. Her father is an experienced sailing captain; her mother is a member of the Lowell family of Boston. She was first taken to sea by her father at the age of 11 months, and the book is an account of her many and varied experiences with the rough but generally kindly crew of the schooner "Minnie A. Caine." Her special friend in the crew is the old sail-maker, Stitches. Other members include Bulgar, a Hungarian; Fred Nelson, a handsome young Dane; and Svenson, a lecher.

Joan's adventures are many and varied. As an infant she is kept alive by milk from a goat obtained by barter from South Sea natives. She is taught to swim by her

father and learns to swear from the crew. Since her father is a strict disciplinarian, she is frequently the recipient of a rope's-end properly applied, but the physical punishment is interspersed by lessons from the Bible. She has an unhappy experience with the perverted Svenson, but fortunately escapes harm.

Her biologic education is completely practical. She is introduced to life's mysteries by the capture and dissection of a pregnant female shark. She also witnesses the birth of native children and the sailors' attention to the native women. She is almost lured into a house of ill fame in one of the ports, but is rescued by friends of her father.

Joan plays strip poker with the crew, but these coarse but respectful sailors permit her to pay her losses with clothes taken from the spare sea chests. She engages in a cursing contest with disastrous results to her person when her father catches her. She also has a puppy-love affair with a young sailor, Fred Nelson. This ends when the seaman, recognizing that his affection for Joan is too strong, refuses the Captain's offer of a berth as first mate and leaves the ship.

On one of the cruises the ship sails through a dangerous field of icebergs and stops at Pitcairn Island. On another it is almost destroyed by a tremendous water spout and all hands are saved only by the timely and time-honored method of "exploding" the spout by a shot from a high-powered rifle.

At the South Sea Island of Atafu the native chieftain invites Joan and the crew to watch the ritual dance of the virgins at which the young native girls choose their husbands from the assembled bachelors. Joan is much impressed and back on the ship she attempts to perform the dance herself but is again punished by her father when he finds the crew watching her imitate the native girls.

The climax of the book is a fire at sea which completely destroys the "Minnie A. Caine." The life boats are capsized and Joan is compelled to swim for her life. She and her father are finally rescued by the crew of a lightship, but her father decides that this harrowing experience will be his last at sea and retires to live with her mother in the family home in Berkeley, California.

III-B

## Salt Water Taffy.*

### Or, Twenty Thousands Leagues Away From the Sea.

The Almost Incredible Autobiography of Capt. Ezra Triplett's Seafaring Daughter

By Corey Ford

G. P. Putnam's Sons (1929)

This hilarious burlesque was, like the original it mocks, one of the best sellers of the day, and it remains a very, very funny book. Character by character and incident by incident it spoofs "Cradle of the Deep" in a manner which can only faintly be reflected in any synopsis.** The somewhat gushing style of the Lowell work is carefully parodied and the burlesque includes some photographs of the composite type which are wholly illustrative of its purpose and effect.

June, whose father was the son of Henry Greenleaf Lowell and a beautiful sloe-eyed Turkish princess named Mezzanine, went aboard her father's ship the *Minnie I. Cohen*† at the age of two or three weeks. At that age she was "perfectly content just to lie about her father's boat—a habit which persisted in later life."

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*Corey Ford is one of America's best-known contemporary humorists. He has written innumerable parodies of literary works, some under the pen name of "John Riddell," and others under his own name.

**Copies of "Cradle of the Deep" and "Salt Water Taffy" are in evidence as Exhibits 12 and 13.

†Also variously called throughout the work the *Carrie L. Maine, Ethel M. Dell, Edith M. Wharton, Mabel W. Willebrandt, Anna M. Wong, Aimee S. MacPherson, Mary R. Rinehart, Virginia C. Gildersleeve, Marie L. Stopes, Louisa M. Alcott, Clara H. Bow, Ella W. Wilcox, Anna Q. Nilsson*, and finally *City of Lowell.*

Her companions included a old sailor named Britches (he and his brother were sons of a person of the same name): Vulgar the Boatman; the young and affectionate Knut Hansom; the bully Ole Olsen; and Sedlitz, an old salt from Epsom.

As an infant June also had difficulty in finding proper food. A suggestion one sailor that since the ship is a "she" they might milk her rudder is disdained by her father in stony silence. He finally acquires a goat named "Sweetheart," but after a month has passed with no milk, her father is suspicious and investigates. That night June is served goat's meat for dinner, and is sadly told that "Sweetheart" was not the kind of a goat that would ever give milk. This experience, accompanied by a reading from the "Song of Solomon" by her father, is her first realization that there is something such as Sex.

She is also further initiated into the mysteries of life by the capture of a shark, which when opened is found to have within its body a copy of "What Every Young Girl Should Know." Father, however, snatches the book for his own edification, giving June the usual "whipping on my stern-sheets." She is likewise subjected to approaches from Ole Olsen, but his ineptness is so great that she decides to give him lessons, and *he* is saved from a fate worse than death by her father's timely arrival.

Capt. Triplett's ship also has waterspout trouble, but it is pursued by a whole herd of waterspouts. Disaster is averted by a shot from Father's trusty rifle:

> "For a moment the waterspout halted dead in its tracks, swaying backward; then slowly it tilted forward, and collapsed with a horrible roar. Hundreds

of tons of water, fish, seaweed, and a couple of tourists from a nearby steamer descended on our decks, as the stricken waterspout thrashed once or twice feebly, muttered something about taking a letter to 'Jo,' twitched convulsively, and disappeared into the sea."

The dispersed herd leaves behind a baby waterspout. June proceeds to capture it through her excellent swimming. She names her pet "Gladys," and after it becomes house-broken, it is a general favorite aboard ship.

June is likewise taught to swim by her father, but in the process the old gentleman almost drowns since he has never learned to swim himself. She also engages in strip poker with the crew, a game "similar to our old-fashioned game of 'Authors,' except that spades are always trumps, and in addition these spades have got to be colored red or else they don't count." She is careful to lose, but is saved from exposure, first, by the noble Knut Hansom, next by her father, and finally by the timely distovery that they are approaching the Virgin Islands.

These islands are located just opposite the Isle of Man, and the author explains in a footnote that "In general their longitude is unknown; but their latitude, on the other hand, is strongly suspected." The shores are lined with Virgins waving and fluttering handkerchiefs as they spell out the native word "Gimmi-gimmi-gimmi," which means "You're welcome!" in Virgin. The native chief, Luki-Bum, invites all to the festival of the Virgins. June is so entranced by this spectacle that she decides to become a Virgin herself, but is saved by old Britches

who proceeds to emulate her father and give her a spanking.

The love interest is also adverted to. June is disappointingly saved from a career in a sailors' honky-tonk by the noble Hansom. He tells her of his love, but in an excess of nobility (and in an extremely stilted speech) announces to the Captain that it is not for the likes of him, a common sailor, to cast his eyes so high, bids all a fond "Farewell!" and steps off the deck into the sea. He is followed by the crew, first individually and then en masse, who acknowledge their devotion to June, declare their equivalent breach of etiquette, and politely step off the side of the boat leaving no one but Father and Britches.

This necessitates the conclusion of the story. It is decided to burn the boat after first notifying the press and photographers to be present for June's swim for life. The swim continues from Australia across the Pacific, and when the Panama Canal is blocked by the presence therein of Richard Halliburton, June detours around Cape Horn, and thus up to New York Harbor. During this natatory performance June is busily engaged in writing her autobiography which is proof-read by her father, who is following her in a row-boat. Upon her arrival in New York, she is given the usual greeting by the Mayor, complete with ticker tape, and is presented with a finished copy of her own story, "Salt Water Taffy." As she reads it she feels as if she actually had experienced the adventures she has depicted. "What happy times we must have had, after all, on dear old what's-her-name!"

## IV-A

## If Winter Comes.*

By A. S. M. Hutchinson

Little, Brown & Co. (1921)

This book, which headed the "Best Seller" lists in both England and America, is essentially a character study in novel form. The qualities of Hutchinson's hero are developed through a series of minor every-day incidents which take up most of the book; they are tested by a succession of major catastrophes which are depicted in the last 60 or 70 pages. The style is introspective and subjective; most of the story is narrated in the third person, although the more dramatic incidents are recounted by Hopgood, a garrulous but understanding solicitor.

Mark Sabre is a quiet, thoughful, tolerant man in his middle thirties, with a keenly developed social and personal sensitivity and conscience. He works in the dignified, somewhat stuffy firm of Fortune, East & Sabre, dealing in church and school supplies in Tidborough, England. Mark's father was a partner in the firm, and he has inherited a one-fifth interest in it, but he has not been made a partner. The only surviving partner, Mr. Fortune, feels that Sabre is a little queer, and Mr. Twyning, an aggressive business man, is evidently on his way to displacing Sabre in the conduct of the firm. Sabre is interested mainly in the textbook department, which he has built up and for which he has written several history texts for schools.

Sabre is unhappy in his marriage. His wife, Mabel, is an efficient housekeeper, but a very mercenary and

*Mr. Hutchinson is a modern English novelist, still living.

snobbish woman who is completely unable to understand her husband's rather unworldly attitude. They live at "Crawshaw's," an old house in the tiny village of Penny Green, whose old-world charm is being threatened by a modern housing development. They employ as maids two sisters named Jinks, who have been dubbed by Mark "High Jinks" and "Low Jinks" because of their variation in size. This whimsy delights the maids, but is distasteful to Mabel, as showing too great familiarity with the "lower classes." She is also disgusted with Sabre's friendship for some of the more intelligent villagers.

The story moves leisurely through a succession of small incidents: Sabre's dislike of his "den"; his interest in bicycling with its opportunity for privacy and thought; his "game" of marking his coasting distance by pegs; his distaste for Mabel's snobbish, gossipy and positive friends, including the sporty vicar, Boom Bagshaw; his meeting with his former sweetheart, Nona, and her dashing but amoral husband, Lord Tybar; his troubles at his work where Mr. Fortune refuses to discuss the hoped-for partnership and Twyning schemes and bullies. From these many little happenings there emerges the picture of Sabre as an extremely sensitive, too-tolerant, reserved man—vaguely unhappy but yet unwilling to take any affirmative action because of the fear it might hurt others in some way.

His growing attraction to and for Nona leads to difficulties. Mabel evidences a snappish jealousy, resulting in more friction. This is capped by a "blazing row"

when Twyning supersedes him as to the partnership, and he comes home seeking sympathy. He is giving serious consideration to an affair with Nona when the petty matters are interrupted by the outbreak of World War I. However, Sabre is rejected for military service because of a heart condition and must continue his aimless and pedestrian life in Penny Green. The war brings tragedy; many of his friends in the village and elsewhere are killed, as is Lord Tybar. Finally Sabre is accepted in the draft; serves well, is awarded a commission and after being severely wounded is invalided home late in 1917.

At this late stage in the book, the melodrama begins. While he was in France, his wife had taken as her companion a pretty girl, Effie Briggs, the daughter of an employee of Sabre's firm. On his last leave home before his injury, Mabel had discharged the girl for some fancied lack of respect for her "betters", against Sabre's protests. Effie now writes that she is homeless and destitute, being the mother of an illegitimate child, and seeks sanctuary with the Sabres. Touched with compassion, Sabre insists that she be taken into the home; Mabel, outraged, leaves him. His employer, encouraged by Twyning, discharges him; the villagers turn against him, believing the worst. His wife, whose faith at least he expects, sues for divorce naming Effie. The final blow comes when Effie kills her baby and commits suicide, using poison Sabre had purchased for cleaning purposes, and when at the inquest the vindictive Twyning almost

persuades the coroner's jury that Sabre had committed a double murder.

Completely crushed, this senstitive man returns home to discover a note to him, hidden by Effie, in which she confesses that the father of her child was in fact Twyning's adored son. Sabre rushes to have it out with Twyning to discover that the latter has just had news of his son's death at the front. Mark burns the letter, but he suffers a stroke.

However, the evil days are over. Slowly he recovers with the devoted help of Nona. Mabel's suit for divorce goes uncontested, and Mark and Nona at last find happiness in marriage and the prospect of a future in which he can, with her sympathetic help, regain his composure and his stature.

IV-B

## If Winter Don't, by A. B. C. D. E. F. Notsomuchinson.

By Barry Pain*

Frederick A. Stokes Company (1922)

This little book is introduced by a "Prefatory Note" in which the author gives a humorous and kindly but penetrating criticism of "If Winter Comes," especially certain of its characterizations, its plot and its style. He also comments on his distaste for some of the tricks which the "Great Novelists of today" use. The comment concludes: "In fact, one gets irritable. And then anything bad may happen. This parody for instance."

The style of the book is a clever mockery of Hutchinson's introspective approach, especially in its use of cryptic sentences and chapter and section separations. Mr. Pain's hero, Luke Sharper, lives at Jawbone, Halfpenny Hole, Dilborough. Jawbones is an old-world house, in an old-world village with an old-world bridge crossing an old-world stream and surrounded by old-world cows. The Sharpers have two maids whom Luke waggishly calls "Dot" and "Dash," since their last name is Morse, although his common-sense wife, Mabel, is definitely not amused at his humor. He is employed by the firm of Pentlove, Postlethwaite and Sharper, purveyors of jams and pickles, whose slogan is "Perfect Purity." The sen-

*Barry Pain was a distinguished English humorist, a prominent journalist, and the editor of the well-known English magazine "Today." He specialized in parodies and burlesques and published more than 40 separate books.

ior partner is Mr. Diggle; the factory manager is Arthur Dobson, whom Luke considers a full-blown knave and whose specialty is the continuous discovery of some cheaper place to lunch. Luke represents the literary side of the business, since he writes all the advertisements and takes special pride in his commercial brochures, "The Romance of the Raspberry" and "Thoughts on Purity."

Chapter by chapter Pain mocks Hutchinson's hero. Like Mark, Luke is unable to endure the word "den" (and in addition, such words as "salt-cellar," "tuberculosis," and "tennis-net"); as a consequence his wife coldly decides to call his room the "cage." He also enjoys the introspective delights of cycling. "He would go on in a snow-white ecstasy. Then he would get up, dust his clothes, and re-mount." He uses pegs to mark each point in the road at which he falls off. His distaste for Mabel's friends is directed primarily toward Doom Dagshaw, who is a circus owner who looks and acts like a vicar. He has an affinity for Jona Tyburn, who, if possible, is stupider than he is, and whose "dashing" husband, Lord Tyburn, fights tigers to prove his charm. Luke has the same difficulties at the office, as had Mark, but the reader is considerably more sympathetic with the long-suffering Diggle and Dobson than he is with Sharper. The latter's real concern about the partnership is to be able to see his name "above the line," and Mr. Diggle is quite able, as he says, to draw the line for himself.

As in the case of Mark Sabre, each incident is used to develop the "character" of Luke, but those traits which

were estimable, almost noble; in the Hutchinson hero become ridiculous in Luke Sharper. As Pain puts it, he "has the character of a child martyr—great at martyrdom; also at childishness." Everyone—Diggle, Dobson, Mabel—"were all so cruel and rude to him. Nobody loved him. Except Dot and Dash."

Pain uses an interesting device to deal with the melodramatic ending of "If Winter Comes." The abused Luke studies himself introspectively. He plans out in his mind his own biography, picturing himself wrongfully suspected, loathed by everybody (except Jona), suffering horribly, terribly ill. ("He thoroughly enjoyed it.") In this mood he postulates to his wife the awful things that must inevitably happen to him, describing as such events the melodramatic happenings in Hutchinson's story—the betrayal of Effie (their substitute maid), the hatred of the villagers, the suicide, the accusations, the discovery and the stroke. The sensible, disgusted Mabel points out how perfectly silly and far-fetched is the possibility that any such series of connected events could ever happen: Effie is not that kind of a girl; nobody knowing him would suspect such goings on; Effie would have applied for help from her seducer or his father; the last place she would have returned to would have been her own neighborhood; she would never had committed suicide, knowing that it simply would cause more trouble; she certainly would not use *his* cleaning fluid; etc. This common-sense approach simply makes Luke more despondent. As he says:

"'That's always the way. Whenever I make a beautiful thing, some cow always gets it. It's happened before. If I wrote my beautiful biography, some cow would parody it. The world's full of cows.'"

However, though he is not permitted (by common sense) to enjoy the trials of Mark Sabre, Luke must have his martyrdom too, related to the reader by Mr. Alfred Jingle, solicitor. Mabel, that excellent housewife, decides that he must undergo the rigors of a thorough spring house cleaning. The resultant confusion drives Luke to the point of madness, especially since Mr. Diggle decides contemporaneously to have a house cleaning in the firm also, thus relieving Luke of his job. He morosely decides to run away to Brighton, first leaving four packages of cleaning fluid where Mabel can easily find them and be sure to commit suicide. Seized, however, with the pangs of a remorseful conscience and feeling "like a lot of tripe out of some damn-silly book," he finally decides to go home, picturing Mabel in the throes of a painful death. Upon arrival he discovers that Mabel herself, completely disgusted with her jelly-fish husband, has run off with the backer of Doom Dagshaw's circus. Fortunately, however, for the necessary happy ending Jona is left; it is discovered that she is not really married to Lord Tyburn and she and Luke, as kindred souls, are wed to end the parody.

V-A

## The Prisoner of Zenda.*

By Anthony Hope (Sir Anthony Hope Hawkins)

First Published 1894

Henry Holt & Co., Inc. (1898)

This novel is one of the first and probably the most consistently popular of the "mythical kingdom" romances. Its components include all the necessary elements—a gallant hero, lovely and mysterious ladies, thoroughgoing villains, the glamour of royalty, sword play, midnight rides, fast action and the intriguing theme of mistaken identity, portrayed against a background contemporary in time but medieval in setting.

Rudolf Rassendyll is a handsome, accomplished, wealthy and idle young Englishman who is the despair of his pretty sister-in-law, Lady Burlesdon, both because of his lack of purpose in life and because his appearance is a constant reminder of an ancient family scandal. He possesses red hair and a large nose which are characteristics of the Elphbergs, the ruling family of the middle European kingdom of Ruritania. These physical features are supposedly a Rassendyll bequest from a misalliance some hundred years back between one of his female progenitors and the then Prince Rudolf of Ruritania.

*The author was an English barrister, educated at Oxford. He was a prolific novelist, but "The Prisoner of Zenda" was his greatest popular success. The novel was dramatized and has been successfully filmed several times. He also wrote a very well-received sequel, "Rupert of Hentzau" (1898), likewise produced as a motion-picture.

Rudolf himself is more interested than shocked in this bit of family history and decides secretly to visit Ruritania to view the forthcoming coronation of its new King.

Arriving in Ruritania, Rudolf stops at the village of Zenda, fifty miles from the capitol city of Strelsau. Zenda is also the site of a hunting lodge, owned by Black Michael, the King's villainous half-brother who has designs on the throne. He also has designs on the beautiful Princess Flavia, the King's bethrothed, although Michael already has an "encumbrance" in the person of a sweetheart, Antoinette de Maubar. While strolling near the lodge, Rassendyll meets two Ruritanian army officers, Colonel Sapt and Major Fritz von Tarlenheim, close friends and followers of the young King, and shortly the King himself, who is visiting his half-brother, makes his appearance. All four men are astounded at the almost mirror-like resemblance between Rassendyll and the King.

The charming, somewhat weak and vacillating young King invites Rassendyll to a coronation-eve dinner at the lodge, at which there is much drinking, especially by the King. In the morning he cannot be awakened; apparently his wine has been drugged by Duke Michael to prevent the ceremony and thus furnish an opportunity for the Duke to seize the throne. To prevent this, Sapt and Fritz insist that Rassendyll masquerade as the King for the coronation and soon the young Englishman finds himself seated (temporarily) on the throne of Ruritania with the beautiful Princess Flavia at hand. He is immediately smitten with love for her; she finds in him a strange attraction she had never before found in her King.

After the ceremony Sapt and Rassendyll return to the lodge at Zenda to end the deception by the exchange

of places between the Englishman and the true King, but find only a blood spattered room. Black Michael has kidnaped the King and is holding him prisoner in his nearby castle. The lines of conflict are drawn: Michael and his charming but evil young protege, Rupert of Hentzau, plot to kill both the King and Rassendyll; the latter with Sapt and Fritz feverishly makes plans to rescue the King. Much fast action ensues. Michael's plan to kill Rassendyll is disclosed by the jilted Mlle. de Mauban and the Englishman fights his way out of the trap. Rupert, after first trying to assasinate Rassendyll, offers treacherously to join forces with him against Michael, but is curtly rebuffed.

Rassendyll finally hits on a plan to gain access to the King's prison by means of a large earthenware drainage pipe leading from the moat to the inner rooms of the castle, while Sapt and Fritz with their troops attack from outside. The plan is successful; Rudolf climbs the pipe, and in a series of duels kills Black Michael and the guards and rescues the King. However, the jaunty and debonair Rupert escapes.

The masquerade must now be ended at once for obvious reasons of state. Flavia is told of what she had half-sensed, that her beloved is not the true King. Each of the lovers must make the sacrifice—the Princess must marry the King, the Englishman must leave Ruritania. He goes, keeping his secret in his heart. But once each year thereafter he journeys to Dresden to visit Fritz and to receive a gift from Flavia—a single red rose.

V-B

## Rupert the Resembler, by A-th-y H-pe.*

By Bret Harte

First Published 1900

(Reprinted in "Condensed Novels; New Burlesques" Houghton, Mifflin Company (1903))

Bret Harte's parody contains only 15 pages, but into them he has packed most of Hope's main events, and much of his flamboyant style, transformed from the romantic to the highly ludicrous in typical Harte fashion.

The burlseque opens as does the original with a breakfast discussion between the vain and vapid hero, Rupert Razorbill, and his sister-in-law, Lady Burleydon. She is berating him for his snobbish pride in his resemblance to the S'helpburgs, reigning house of Trulyruralania. Her sage advice to him is, "And for Heaven's sake, try to *be* something, and not merely resemble things! The fact is you resemble too much—you're *always* resembling. You resemble a man of fashion, and you're not; a wit, and you're not; a soldier, a sportsman, a hero—and you're none of 'em. Altogether, you're not in the least convinc-

*Francis Bret Harte was an American, who spent his early literary years in California, and thereafter removed to England where he continued writing until his death in 1902. Harte wrote two series of parodies, collected under the title of "Condensed Novels." The first series was written for the "Californian" in the 1860's: Mark Twain was a fellow contributor to this magazine. This series included such reminiscent titles as "The 99 Guardsmen," "Mr. Midshipman Breezy," "Guy Heavystone," "Lothaw," and take-offs on Cooper, Bulwer-Lytton, Charlotte Bronte, Victor Hugo, Wilkie Collins, and Dickens. The second series was written about 30 years later. It included "Rupert the Resembler" and parodies on Conan Doyle ("The Stolen Cigar Case"), Hall Caine's "The Christian," Westcott's "David Harum" ("Daniel Borem"), Kipling and Marie Corelli.

ing." Regardless, Rupert decides to go to Trulyruralania for the coronation.

He arrives at Bock, next station from the capitol of Kohlslau. Here he learns of the aspirations of Black Michael to the throne and the hand of the Princess Flirtia. Black Michael is so named because of his color. His forebear, the famous Prince Rupert (likewise our hero's putative ancestor) was rumored to have visited Africa, as well as England, in his amorous wanderings. In fact, as we shall see, he was apparently similarly occupied in Scotland. It seems that the "S'helpburgs are descended directly from Solomon—and have indeed some of his matrimonial peculiarities."

Strolling near the castle, Razorbill meets the two soldiers, Spitz and Fritz, and likewise the King, who though "not quite so good-looking (as Razorbill) or so tall. . . . was still a colorable imitation." The King, slightly drunk, thinks the resemblance is due to delirium tremens, but when assured it is not, decides that acquiring delirium tremens is a good idea anyway and invites all to dinner.

During the evening the King becomes so inebriated he cannot pass the test required for his coronation—that of being able to pronounce the name of his country intelligibly. Thus is Michael's plot—for he furnished the liquor—on its way to success, for in that country if the King is crowned while drunk the kingdom instantly reverts to a villian—any villain, no matter who. To save the day, Razorbill decides to masquerade as the King, and he and Spitz ride at full gallop for Kohlslau, only to realize en route that if they had taken the 7:15 excursion train they would have saved a precious hour.

Arriving at last however, they are dumbfounded to see the royal carriage pass with Flirtia sitting proudly beside —the King himself!

Rupert and Spitz catch the next train back to Bock and find the hut where the intoxicated monarch had been left, splashed with sinister red stains, which prove to be Burgundy. Fritz enters breathless to announce that Black Michael has just carried off the King. Who then was the man at the coronation? None other than a third "resembler"—Ruper of Glasgow, the ultimate product of the profligate old ancestor's trip to Scotland. Obviously, this new Rupert has been suborned by Michael to perform the role of the King. To thwart this plot is child's play:

> "I know not how it was compassed, but that night Rupert of Glasgow was left bound and gagged against the door of the castle, and the night-bell pulled. And that night I was seated on the throne of the S'helpburgs."

At his side is Flirtia whom he woos by quotations from the Song of Solomon—"Our great Ancestor"—and by decking her with the Order of the S'helpburgs—"three golden spheres pendant, quartered from the arms of Lombardy—with the ancient Syriac motto, *El Ess Dee.*" She finds him changed—he doesn't speak Scotch. Angered at being thus confounded with the descendant of a gamekeeper, he withdraws and in an hour is at Black Michael's castle and creeping up the drain pipe to discover the King playing poker with the villain. In a trice, Razorbill has Michael bound and lowered down the pipe. Drawing him up again to question him about Rupert of Glasgow, the hero is both astonished and pleased to find that Michael's

body in the pipe acts as a piston. "Mad with joy, I rapidly lowered and pulled him up again and again, until the castle was flooded—and the moat completely drained!" Thus his friends are able to enter the castle and the King is rescued.

Razorbill rushes in pursuit of the shifty Rupert of Glasgow, being fired on by all factions in the process, each mistaking him for one of the other resemblers. Certainly such resemblances are both confusing and unfortunate! He finaily discovers the Scot, who suggests that they join forces and alternately "spell off" the King when he is too drunk to act for himself. Nobly refusing, Razorbill draws his sword. His "strong" swordsmanship (learned out of a book) is not understood by his adversary who quickly disarms him and then escapes. Just as the Scotchman fades from sight, Fritz and Spitz enter, gleefully announcing that *they* captured Rupert of Glasgow some hours past and have already expelled him from the realm. "Fools!" gasps the hero, *"You have deported your king!"* and he faints from exhaustion.

When he comes to, he finds himself in a Pullman speeding home. Beside him is a letter addressed to "Rupert" (apparently all three) from Flirtia. Being confused, she has decided to marry Michael. However, to soothe the rejected suitors she informs them that in point of fact old Prince Rupert never left home in his life so that their respective ancestresses have been grossly maligned.

Razorbill's adventure is over. But once each year he receives a package from Trulyruralania. In silence in his own room he opens it and devours its contents—a goose liver sausage from Princess Flirtia.

## VI-A

## Jane Eyre.*

By Charlotte Bronte

First Published 1847

(Available in Everyman's Library,
J. M. Dent & Sons, Ltd.)

Jane Eyre is a young woman, "not handsome" but possessed of intelligence and a somewhat morbid and macabre imagination, although generally controlled by a good deal of self-possession and internal strength. Her character was affected by an extremely unhappy childhood. As an orphan she had been mistreated by unkind relatives and sent to a school with all the horrors of Dotheboys Hall, though of a different nature. After some years of teaching she becomes the governess for the ward (and illegitimate child) of Edward Rochester, master of Thornfield.

While Jane enjoys the quiet and isolation of the country, she is disturbed by mysterious noises and occasional demoniac laughter which she attributes to a tipsy seamstress. Her mild foreboding is not disspelled by the arrival of the master. Rochester is a strange combination of brusqueness, almost brutality, and distant but kindly consideration. His moods alternate with lightning rapid-

*Charlotte Bronte was the eldest of the three talented daughters of Reverend Patrick Bronte of Yorkshire. Both her sisters, Emily and Anne, were novelists of note, the former being the author of "Wuthering Heights." "Jane Eyre" is considered Charlotte's best work, and is an English classic.

ity; he treats her one moment with utter rudeness, the next with sombre courtesy. Mysterious events continue and even increase after Rochester's arrival. Jane hears one night a fearful cry from the third story, which is unexplained. On another occasion, awakened by a strange noise, she finds Rochester's door open and his bed on fire. She puts out the fire by pouring water on it. Rochester, who awakens only when she pours the water on the bed, commands her to say nothing about the incident.

Rochester, for all his moodiness, is socially active and appears especially interested in a young socialite, Blanche Ingram. He invites a group of his friends, including Miss Ingram, to be his house guests, and Jane is disdained and humiliated by everyone. She quietly accepts the affronts; she has already developed a deep inner attachment for Rochester. One evening while Rochester is away, the guests are visted by a gypsy fortuneteller whom Jane discovers to be Rochester in disguise. The house party is broken up by the mysterious wounding of an equally mysterious stranger.

Jane learns that a wealthy uncle desires to adopt her, but rejects his offer in order to stay at Thornfield. Her fine nature affects Rochester; he proposes and is accepted. Just before the marriage is to take place Jane awakens to find a strange; repulsive-looking woman in her room. The woman tears to shreds Jane's wedding veil. This ominous portent is fulfilled; at the wedding it is disclosed that Rochester is already married to the sister of

the wounded stranger. Admitting this fact, Rochester takes the guests to the attic and there shows them his wife, a raving maniac.

Jane leaves Thornfield at once. After some harrowing experiences, including near death from starvation, she is befriended by a minister and his family. Comfort is assured at last when she comes into an inheritance, and marriage is offered by the minister, but she refuses.

In one of her customary imaginative dreams, she hears Rochester calling her. Alarmed, she returns to Thornfield to find it burned to the ground—set ablaze by the madwoman who died as Rochester tried to rescue her. Jane finds her old master blinded and alone, and they are married. After two years Rochester recovers his sight sufficiently to see his first child.

VI-B

## Miss Mix, by Ch-l-tte Br-nte

By Bret Harte

First Published 1865

(Reprinted in "Condensed Novels, First Series"
Houghton, Mifflin Company (1882))

Harte's burlesque of "Jane Eyre" takes up 10 small pages as compared with the three volumes of the original. Nevertheless, it mocks not only the basic story, but the style and mood of Miss Bronte's work in a real *tour de force.*

Like its target, "Miss Mix" is purportedly autobiographical. Its heroine is also "not handsome"—quite the reverse, though she prizes her temples—"like porcelain doorknobs." Sprung from a long line of governesses, she seeks employment as such at the age of 13 and finds it through an ad in the London "Times." Her new master is Mr. James R wjester of Blunderbore Hall; her charge a bright girl of 6 who has already been several times in love. As Miss Mix, dressed in a dowdy costume and carrying a blue cotton umbrella, arrives at the Hall she sees mysterious figures flitting through the funereal gloom and is greeted with a yell of demoniac laughter. As she awaits the master, fearful shrieks, the rattling of chains, loud curses, and the dragging of tables and chairs break upon the stillness, but she remains calm, drinking 7 cups of tea.

Her self-control is startled, however, when a man crashes through the window. It is the master entering

in his customary fashion—a fashion she considers "the unfettered impulse of a lofty soul breaking the tyrannising bonds of custom." She is impressed with his remarkable likeness to a gorilla, as he stands there absently tying the poker into hard knots and running it through his hair.

His conversation is as unconventional as his action. He curses her in one breath; in the next sternly announces that her little pupil is the "offspring of my mistress,—a common harlot"; in the third, lapses into polite and perfectly accented French. Suddenly he leaps out of the window, reappears down the chimney, and announces she is hired.

The night is filled with strange noises and horrors, bringing to the governess weird dreams. She awakens to the smell of smoke and enters Rawjester's bedroom to find his bed on fire and a semi-naked negress performing a ritual dance in the room. By the use of all available resources of water, including the garden hose, she douses the fire, at which the master yawns and awakens. First cursing her, he then draws her to him, murmuring endearments. Immediately relapsing into his old manner he throws his boots at her and bids her begone.

The scene shifts to the house party where Blanche Marabout, whom the little girl describes as "papa's sweetheart," is present. Miss Mix is fearful of losing her idol, since he shows his affection to Blanche by pinching and swearing at her. However, the heroine is reassured

of his love when he throws a candlestick at her head. The party is interrupted by the entry of a highwayman who takes all the valuables, but the governess cleverly discovers that this is really Mr. Rawjester. She decides to help him; the guests are locked in the cellar and the house set on fire. As the two watch it burn, Rawjester says to the calm and competent Miss Mix:

> "Mary Jane, I love you; the obstacles to our union are or will be soon removed. In yonder mansion were confined my three crazy wives. One of them, as you know, attempted to kill me! Ha! this is vengeance! But will you be mine?"

One sentence closes the burlesque:

> "I fell, without a word, upon his neck."

## VIII-A

## Pamela, or, Virtue Rewarded.*

By Samuel Richardson

First Published 1740

(Available in Everyman's Library,
J. M. Dent & Sons, Ltd.)

"Pamela" is generally conceded to be the first modern English novel—the first attempt in this field of literature to delineate characterization and psychological motivations. Richardson purported to expose his heroine's every thought, word and action so that his audience of middle and lower class readers could suffer vicariously with her. It was this new and effective appeal to the emotions which gave "Pamela" its unprecedented public success—certainly not the story as such. A less imaginative, more attenuated, and more commonplace plot can hardly be found anywhere.**

The novel consists in the main of a series of letters from the exemplary heroine, Pamela Andrews, to her father and mother whom she describes as "poor but honest." Pamela is the lowly, virtuous serving maid in the household of the wealthy Lady B— in Bedfordshire. As the book opens, Lady B— has just died and her only

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*Samuel Richardson was a printer, a Master of the Stationers Corporation, and Law Printer to the King. He was highly literate and at the same time almost wholly uncultured. At 50 he was commissioned to write a book of model letters for such "country readers as are unable to indite for themselves." This was the genesis of "Pamela"; he became so interested in the content of the model letters that he wove them into a story. It met with instant and extensive public acclaim.

**Samuel Johnson (who admired Richardson) once said, "Why, Sir, if you were to read Richardson for the *story*, your impatience would be so much fretted that you would hang yourself." (Boswell, "Life of Johnson," Vol. 1, p. 175.)

son, an accomplished libertine, has come to settle her affairs. He promptly commences his attempt to despoil Pamela of her "virtue," a process which runs the gamut forward and back through kindness, cajolery, enticement, bribes, threats, imprisonment and physical violence, continuing incessantly, interminably and unsuccessfully from page 2 to page 309.

After a few preliminary feints, such as flattery and more or less chaste kisses (which are the subject of much moralizing between Pamela and the kind housekeeper, Mrs. Jervis), Mr. B— gets down to business with some plain speech accompanied by rather rough fondling. Pamela nobly scorns his advances; he becomes angry and tells her to go back to her parents. Although apparently overjoyed at her escape, she somewhat oddly delays her departure, meanwhile occuping a bedchamber with Mrs. Jervis to protect her prized virtue. Mr. B— seizes this opportunity to hide in the closet, and when the ladies have undressed, rushes forth. Overpowered Pamela promptly throws fit after fit for three consecutive hours, which not unnaturally confounds her villainous master.

Pamela now resolves to go home, and in spite of some hesitation caused by Mr. B—'s blandishments, including an offer to find her a complaisant husband in his chaplain, Parson Williams, makes her plans. Mr. B— apparently acquiesces, furnishing a carriage, but instead has her carried off to his country place in Derbyshire, where she is imprisoned by his dissolute housekeeper, Mrs. Jewkes, who doubles as his procuress.

An extended business absence by Mr. B— gives Pamela time for pages of prosy moralizing and lamentations, interspersed with feeble attempts to escape. She

meets Parson Williams, as estimable young prig, who tries ineptly to help her, and as a last resort proposes honorable marriage. This possible avenue of comfortable evasion is effectually closed when Mr. B— intercepts some of Pamela's letters and has the Parson jailed for debt. Pamela steals a key and tries to break out from her confinement, first throwing the villainous Mrs. Jewkes off the scent by staging a pretended drowning, but this attempt is foiled because the locks have been changed.

Mr. B— now arrives at the estate, and after alternately upbraiding and cajoling Pamela, submits to her a written proposal, in seven formal Articles, for her to become his mistress at 250 pounds per year and keep, with the suggestion that if the "arrangement" is satisfactory to him after one year, he will even consider marrying her. His alternative is forceful accomplishment of his purpose. Pamela meekly but firmly rejects these proposals, in equally formal written style with copious protestations about her chastity and virtue.

Apparently this is too much for Mr. B— and by prearrangement with Mrs. Jewkes he plans to consummate his design. Disguised as a maid, he creeps into the bed occupied by Pamela and the housekeeper, and while Mrs. Jewkes holds the girl, he pounces upon her, declaiming, "Now, Pamela, is the dreadful time of reckoning come, that I have threatened . . . . Now you are in my power." Pamela's old weapon comes to her defense—she faints in a fit and the two conspirators believe her dying. Again she is saved from a fate worse than death.

Mr. B—'s purpose now seems shaken. He begs her to stay but two weeks more; then he will send her home. She consents, which does seem a bit odd in the light of previous events. However, she discovers that he is planning a sham marriage ceremony. Her plans for an immediate escape are again thwarted, but Mr. B— now discovers some of her letters to her parents and is moved by their nobility and high moral tone. He consents that she go.

Midway on her journey she receives an abject letter from him begging her to return and filled with fervent and admiring encomiums on her virtue. It convinces her —she returns and this time Mr. B— (obviously worn down) proposes honorable marriage. This produces an instantaneous metamorphosis—in Pamela's eyes Mr. B— is now the best, the kindest, the most generous and the most virtuous of men, and she is both humbly grateful and ecstatically happy. The marriage ceremony is promptly performed by Parson Williams; Mr. B— showers her with generosity (salted with some very sage advice on how to conduct herself as a gentleman's wife); her parents and the Parson are suitably rewarded; and Mrs. Jewkes reforms. Pamela herself, overcome with the great honor bestowed on her, worships her lord and master to the extent of adopting his illegitimate child, the product of a previous affair which both she and we are assured was the result of guile on the part of the girl and her mother. Thus the happy pair settle down to a long life and seven children, and thus is "Virtue Rewarded."

VII-B

## An Apology for the Life of Mrs. Shamela Andrews.*

By Mr. Conny Keyber**

(Henry Fielding)

Printed for A. Dodd, at the *Peacock*, without *Temple-bar*.

First Published 1741

(Available U. of Cal. Press (Ed. 1953))

"Shamela" has been described as a work that "may well be the best parody in English literature.*** Small in size (20,0000 words as compared to "Pamela's" half million), ribald in character, it advertises itself as a book in which "the many, notorious Falsehoods and Misrepresentations of a Book called PAMELA Are exposed and refuted." Fielding's thesis was that Richardson had entirely misunderstood or misconstrued the events of Pamela's life, and that he, Fielding, being in possession of the true original letters between the girl and her mother, was bound to publish them in order to set the world right.

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*Sir Henry Fielding is considered one of the greatest of English novelists, his "Tom Jones" being an undoubted classic. He was lawyer and judge as well as author, and possessed through experience a hard-bitten but understanding wisdom concerning real human beings. "Shamela" is not the only book in which he showed his distaste for Richardson; "Joseph Andrews," published in 1743, was also begun as another burlesque of "Pamela." In this book the hero was Pamela's brother, whose would-be seducer is *Lady* Booby.

**The pseudonym is itself a parody. It is an obvious reference to the pedestrian playwright and literary hack, Colley Cibber, the then poet-laureate, whom Fielding cordially detested. There is a double barb to his book; "conny" (coney) was the current English term for "rabbit."

***Sheridan W. Baker, Jr., Introduction to "An Apology for the Life of Mrs. Shamela Andrews," p. xi, U. of Cal. Press (1953).

Since by hypothesis both Fielding and Richardson were dealing with the same life story, the events in their broad outlines are the same in the parody as in the original. The heroine is the same servant girl; the young heir (now given his "true" full name of "Mr. Booby") has the same designs; he alternately cuddles and curses her; there is the bedroom scene in Bedfordshire; the abduction to Lincolnshire; her meetings with Parson Williams and his arrest; the formal offer of a "mistress-ship"; the climactic bedroom assault; and the ultimate capitulation of the young squire to the bonds of matrimony. In outline and detail there is the identical sequence of events.

However, what Fielding does with this insipid plot is devastating to the author of "Pamela" and hilarious for the reader. The parents of the heroine, in fact, are far from being poor but honest. Her father is a cashiered soldier who had turned informer against several persons "on the late Gin-Act"; her mother sold oranges in the play house, an occupation traditionally followed by ladies of easy virtue from before the time of Nell Gwyn. As for Shamela (that, according to Fielding, being her real name), she is a worthy daughter to such parents. Already the mother of one illegitimate child, she is completely and calculatingly aware of the ways of men. She is highly resolved never to "lose" her chastity and "vartue"—unless and until she is well paid beforehand. She is all out for the main chance.

The other characters are fitted by Fielding to his purpose. The kindly housekeeper, Mrs. Jervis, has for her highest ambition the keeping of quite another sort of house in the London tenderloin district—one to which she trusts Shamela will come whenever she is sent for. Mrs. Jewkes is still the dissolute old haridan, but this

certainly does not shock Shamela, since she herself has already been a willing subject for the old lady's primary occupation. Parson Williams is in fact the father of Shamela's "little-bantling"; he divides his time between the ale-house and surreptitious visits to the heroine, which we may be sure are not wholly taken up with moral conversation. As for Mr. Booby, his name completely describes his character.

With such a cast, so motivated, the events which Richardson treats so seriously and moralistically become entirely the result of artful contrivance, and consequently purely comical. As soon as Mr. Booby shows the slightest interest in Shamela, she and Mrs. Jervis plan her own "seduction." The housekeeper acts for the pure sport of it, but for Shamela "nothing under a regular taking into Keeping, a settled Settlement, for me, and all my Heirs, all my whole Lifetime, shall do the Business." The bedroom scene, with its swoonings, is completely staged by the two ladies, and Sham is careful to permit Booby sufficient liberties to be thoroughly intriguing. The projected "abduction" to Lincolnshire is disclosed to Shamela well in advance by other servants, and she gleefully falls in with the plan both because it suits her purpose with the master and because it will bring her into contact with her beloved Parson Williams.

In Lincolnshire, Shamela quickly takes the measure of Mrs. Jewkes, since they are birds of one feather. Unlike her submissively lachrymose prototype, she engages in a hair-pulling match with the housekeeper and does not come off second best. Meanwhile her affair with the Parson progresses satisfactorily, and she stages the mock-drowning to allay Mrs. Jewkes' suspicions directed toward him.

This affair is interrupted by Booby's arrival, and Shamela hurriedly prepares for her campaign:

> "I immediately run up into my Room, and stript, and washed, and drest my self as well as I could, and put on my prettiest round-ear'd Cap, and pulled down my Stays, to shew as much as I could of my Bosom, (for Parson Williams says, that is the most beautiful part of a Woman) and then I practised over all my Airs before the Glass, and then I sat down and read a Chapter in the Whole Duty of Man."

Her scheme is conducted with consummate artistry—she is titillatingly coy and innocent and combines protestations of her "Vartue" with displays of her person. The expected results—the poor Booby is lured into the second bedroom scene. However, as Shamela says: "I remembered, Mamma, the Instructions you gave me to avoid being ravished, and followed them, which soon brought him to Terms.". The "Terms" include a formal proposal —250 pounds a year "besides several other advantagious offers" for her complaisance.

This would originally have delighted Shamela, but she now aims for higher things, and thinks she knows how to achieve them. As she puts it:

> "I thought once of making a little Fortune by my Person. I now intend to make a great one by my Vartue."

Unfortunately, before she can complete her plans, Booby becomes suspicious of the double-dealing Parson, flies in a rage, has Williams jailed and packs Sham off home. She quickly decides to brazen out this misadventure, on

the assumption that, let the worst come to the worst, she will be sure of her settlement in any event. The device works: Booby sends after her and we are treated to a detailed account of the wedding and wedding night.

Thus Shamela apparently has her reward. We are given a glimpse of her leading her stupid husband about by the nose, spending his money on the wildest extravagances, disowning her mother, and in the meanwhile carrying on as usual with the Parson. Fielding, however, has *his* sense of morality too, for he ends his little book with an Author's Postscript:

> "P. S. Since I write, I have a certain Account, that Mr. Booby hath caught his Wife in bed with Williams: hath turned her off, and is prosecuting him in the spiritual Court."